



ROYAL

Lyceum Theatre.

—:—
Sole Lessee and Manager,

MR.

HENRY IRVING.
—:—

*This Evening commences the Sixth Season of the
present management.*
—:—

MUCH ADO ABOUT NOTHING.



Sold, day, May 31st 1880

Nearly a twelvemonth has elapsed since Mr. Irving, speaking at the Lyceum under the evident influence of strong emotion, alluded to the long time that must elapse before he and his comrades could hear again the "heart-stirring cheers" of their London audience. The long time has now passed away, all too quickly, perhaps, for most of us, but none too soon in the estimation of those who are intent for the moment upon welcoming back their old friends. Success, we know, breeds success, and something of the reflected triumph of his American enterprises may fairly be supposed to have added emphasis to the deafening applause which greeted the return of Mr. Irving and Miss Ellen Terry to the scene of their most famous achievements. It is, indeed, much beyond mere pecuniary success that Mr. Irving has accomplished during his absence from the faithful *circle* to which he referred last night when he spoke of his intention "to settle down contentedly in the bosom of our family." But before this settling down takes place the manager-actor intends to repeat this year and next the trying labours which he has just gone through in the United States, and the consequence is that the brevity of his season here precludes his introduction of more than one novelty before his departure. It was not with this new undertaking the revival of "Twelfth Night" that he and his company made their *reunion* on Saturday night. The play chosen for this occasion was "Much Ado About Nothing," which was, it will be remembered, first played on this stage in October, 1882. It would be saying a good deal to assert that this delightful comedy goes with all the spirit associated with its former representation at the Lyceum; but more than this may be affirmed without much fear of contradiction. The humour of Benedick himself has certainly mellowed with maturity. The soliloquies are given with more repose; the word-play is that of a genial man of the world on excellent terms with himself, as with all mankind, except when love and marriage are in question. There is less that is sardonic in his wit, and he more often seems willing to turn the laugh against himself. A small but not a petty objection must be taken to the actor's restlessness while Benedick, in his laasy retreat, listens to the revelations which the plotters against his peace of mind intend him to overhear. Surely, if he puts himself so much on *evidence*, it becomes impossible for Don Pedro and his allies to simulate ignorance of his presence. On the other hand, Mr. Irving has greatly added to the impressiveness of Benedick's rebuke to Don Pedro and his challenge to Claudio; and his whole embodiment is instinct with the spirit of Shakespearean comedy, chiefly, perhaps, because he appears to be in more robust health. Miss Ellen Terry has enhanced the exquisitely feminine charm of her Beatrice, whom she makes the most charming shrew that ever "spoke daggers." Her buoyancy seems actually that of a happy, healthy girl, prone, from sheer love of fun, to tease most those whom she loves best. She is really unable to resist—indeed, she never tries to resist—the temptation of a bright repartee or a cynical reflection upon the ways and worthlessness of men in general and in particular. But all the time her heart—and it is a tender one—is in the right place, and nothing could be truer to the traits of lovable womanhood than the subtle changes of her tone as she banters now the strong Benedick and now the timid Hero. Such is the Beatrice of Miss Ellen Terry, as varied in her brilliant charms as the successive aspects of an English landscape on a summer day of alternate shower and sunshine. So much for the chief performers, whose many scenes together afforded on Saturday a treat as perfect of its kind as we can remember to have enjoyed. Their recollections of their American triumphs and their experience of a moving welcome at home had evidently put new heart and life into their work; and in this work they were loyally supported by many of their old colleagues. Prominent amongst these was Mr. Torrens, a manly Don Pedro, who should, however, guard himself against a tendency towards rhetorical exertion of a mechanical kind. Mr. Torrens is, nevertheless, a valuable figure in the picture, supplying, like the simple and unaffected Hero of Miss Milward, a useful element of contrast. Mr. Mead is again a Friar of impressive gravity, and Mr. Robertson sings with tuneful grace the song allotted to Balthazar. Amongst the changes may be noted the transfer of that sound old comedian Mr. Howe from the part of Antonio to that of Dogberry, in which his humour has more of the true flavour than has of late been given to this famous character. He is succeeded as Hero's uncle by Mr. Horbury, whose outburst of anger against Claudio in the fifth act is excellently given, whilst Mr. Wenman's Leonato is rather deficient in vitality. Mr. Norman Forbes, though somewhat weak, is inoffensive in the unsympathetic rôle of Claudio; and others included in the well-drilled cast are Messrs. Tyars, Haviland, and Calhoun, Miss Harwood, and Miss L. Payne. The mounting of the piece is of course all that the most exacting taste need demand, and happily its appropriate scenic beauties are never placed in such prominence as to distract attention from the more important features of a Shakespearean production.

Attention has been already made to the enthusiastic reception naturally accorded to Mr. Irving and Miss Ellen Terry, who, with their comrades, were called forth many times in the course of the evening. The throwing of bouquets and wreaths having at length come to an end, Mr. Irving made a final acknowledgment of his magnificent reception in the following words:—

"Ladies and Gentlemen,—You will believe me when I tell you that it is an inexpressible delight to find ourselves amongst you once again. What can I say to you—how, on behalf of myself and comrades, can I thank you for the greeting which you have given us? Without presumption, we may believe that you are glad to see us back. It seems a long time—a time not measured by weeks or months—since we bade you 'good-by.' Since then we have travelled far, and the hopes which I ventured to express concerning our reception in America have been realised to our heart's content. We have made troops of friends, and we have returned grateful for the magnificent welcome which the great people of America gave us, but not, I hope, forgetful of the dear friends we left at home. Pray, ladies and gentlemen, do not think the less of what I say because we shall soon be leaving you again; for, if all be well, we hope by and by to settle down contentedly in what you will allow me to call the bosom of our family. But to-night we are meeting and not parting, and I will not dwell upon that theme. No doubt you have heard many odd things about us, all sorts of reports concerning our projects for the future, and, among others, the building of a palatial structure on the Thames Embankment. Ladies and gentlemen, I have no such ambition; I shall remain here as long as my respected landlord will permit me, and I shall do all in my power to tempt you to come within these walls. It will be my hope and my ambition to present to you in the future a succession of plays sometimes described as ancient and modern, and I am sure you will be interested to hear that in America, as in England, the ancient plays have had the best of it, for Shakespeare invariably brought us the largest measure of success. In fact, the prejudice up to the present has, I believe, been in favour of Shakespeare, and therefore you will not wonder when I tell you that it is my intention during our present brief season to present to you the ancient comedy of 'Twelfth Night.' I need not make a secret of who the *Viola* will be, and you must have been rejoiced to see to night that, after captivating all who beheld her across the Atlantic, we have brought back to you my lady Beatrice in the best of health and spirits. We have sometimes been reproached for the long runs of plays, that consummation so devoutly wished by the managers of theatres in general. This may have been the misfortune of the management of this theatre, but certainly it has not been its fault; but 'Twelfth Night' must be an exception, for its very will of necessity be short; but, short as it must be, I wished to prove to you that to retain your favour we do not depend wholly upon what we have done, but that the present and the future are ever brightly in our thoughts. May I express my delight at the splendid reception you have given to our American friends, Miss Mary Anderson and Mr. Lawrence Barrett. As their successes have been won in this theatre, you will pardon my saying that I feel a personal pride that you have so graciously done the honours of my house. And now, ladies and gentlemen, I will again say how glad we are to be amongst you once more, and I hope that our own return will afford heart-stirring proof that our absence has not diminished your regard for us, or lessened the sense of obligation and duty which we owe to you."

Even after this the excited audience was not to be satisfied until Miss Ellen Terry had been again led before the curtain, and till one or two other favourite players had come forward once more. So ended a remarkable evening, which will long be remembered with pleasure by all who were present. The allusions to the reception in America were much applauded, as were also the names of Anderson and Mr. Lawrence Barrett, the latter of whom was loudly cheered on entering his box at the beginning of the evening.

THIS EVENING, SATURDAY, MAY 31st, 1884,

AT EIGHT O'CLOCK,

WILL BE PRESENTED

Shakespeare's Comedy

MUCH ADO ABOUT NOTHING.

The Scenery by HAWES CRAVEN, W. CUTBERT and WILLIAM TELBIN.
The Overture and Incidental Music composed and arranged by Mr. MEREDITH BALL.
Hymn, "Pardon, Goddess of the Night," by the Rev. Canon DUNCOMBE.
"Sigh no more," STEVENS.

The Costumes by Mrs. REID and AUGUSTE et Cie. The Dances Arranged by Mr. DEWINNE.
Machinist, Mr. KNIGHT. Appointments, Tapestries, &c., by Mr. ARNOTT.

Benedick	...	...	...	Mr. HENRY IRVING.
Don Pedro	...	...	...	Mr. W. TERRISS.
Don John	...	...	...	Mr. HAVILAND.
Claudio	...	...	...	Mr. NORMAN FORBES.
Leonato	...	...	...	Mr. WENMAN.
Antonio	...	...	...	Mr. HARBURY.
Friar Francis	...	...	...	Mr. MEAD.
Balthazar	(With Song)	...	...	Mr. J. ROBERTSON.
Borachio	...	...	...	Mr. F. TYARS.
Conrade	...	...	...	Mr. LYNDAL.
Dogberry	...	...	...	Mr. H. HOWE.
Verges	...	...	...	Mr. STANISLAUS CALHAEM.
Seacoal	...	...	...	Mr. ARCHER.
Oatcake	...	...	...	Mr. CLIFFORD.
A Sexton	...	...	...	Mr. CARTER.
A Messenger	...	...	...	Mr. ANDREWS.
Hero	...	...	...	Miss MILLWARD.
Margaret	...	...	...	Miss HARWOOD.
Ursula	...	...	...	Miss L. PAYNE.
AND				
Boatrice	...	...	...	Miss ELLEN TERRY.

Ladies, Gentlemen, Maskers, Pages, Attendants, Musicians, Guards,
Watchmen, Soldiers, Servants, &c., &c.

SCENE—MESSINA.

This Bill is free of charge, and attendants in any part of the Theatre
accepting the slightest fee will be instantly dismissed.

Synopsis of Scenery.

ACT I.

SCENE 1.	LEONATO'S HOUSE	...	...	...	HAWES CRAVEN.
SCENE 2.	BEFORE LEONATO'S HOUSE	...	...	...	HAWES CRAVEN.
SCENE 3.	HALL IN LEONATO'S HOUSE	...	...	...	W. CUTBERT.

ACT II.

SCENE 1.	BEFORE LEONATO'S HOUSE	...	...	...	HAWES CRAVEN.
SCENE 2.	LEONATO'S GARDEN (Evening)	...	...	...	HAWES CRAVEN.

ACT III.

SCENE 1.	LEONATO'S GARDEN (Morning)	...	...	...	HAWES CRAVEN.
SCENE 2.	THE CEDAR WALK	HAWES CRAVEN.
SCENE 3.	A STREET	HAWES CRAVEN.

ACT IV.

SCENE.	INSIDE OF A CHURCH	W. TELBIN.
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ACT V.

SCENE 1.	A PRISON	W. CUTBERT.
SCENE 2.	LEONATO'S GARDEN	HAWES CRAVEN.
SCENE 3.	THE MONUMENT OF LEONATO	W. TELBIN.
SCENE 4.	HALL IN LEONATO'S HOUSE	...	...	...	W. CUTBERT.

Programme of Music:

During the Evening the Orchestra under the Direction of Mr. J. MEREDITH BALL will perform the following Selections—

Pot-pourri...	...	"Much Ado About Nothing"	...	J. Meredith Ball.
Valse	...	"Much Ado About Nothing"	...	J. Meredith Ball.
Grand March	...	"La Reine de Saba"	...	Gounod.
Entr'acte	...	"Saltarello"	...	Gounod.

Stage Manager - - - Mr. H. J. LOVEDAY.

The Bill of the Play is in every part of the House supplied without charge.

No Fees of any kind are permitted, and Mr. IRVING trusts that in his endeavour to carry out this arrangement, he may rely on the co-operation of the Public, who are requested, should there be any cause of complaints, or especial satisfaction, to refer at once to the Acting Manager.

DOORS OPEN AT 7.30, PERFORMANCE COMMENCES AT 8.

Stalls, 10s.; Dress Circle, 6s.; Upper Gallery, 4s.;

Amphitheatre, 2s. 6d.; Pit, 2s.; Gallery, 1s.

Private Boxes, £2 2s. to £4 4s.

Box Office open 10 till 5, under the direction of Mr. JOSEPH HURST, of whom Seats can be Booked One Month in advance, also by Letter or Telegram.

Acting Manager - - - Mr. BRAM STOKER.

"MR. HENRY IRVING concluded last night one of the most remarkable seasons ever made by an actor in America. He has gained and held the attention of the theatre-going public to an extent that cannot be explained, except on the ground that he fully to patrons of the drama, so that he did not come to us as a surprise, no one in his profession has been heralded by so little systematic puffing, or has personally been more modest and retiring. Our country has already been indebted to Irving for the hearty personal and professional hospitality which he extended to American actors visiting London. The debt has recently been made much larger, not only by his own acting, but by the benefit he has conferred on the American stage by showing that a leading actor need not be afraid to be reported by a good company as being engaged, and that no detail of dress, scenery, or performance is so trifling as to justify careless criticism. In payment for all of this Mr. Irving will have to accept what he already should feel abundantly assured of, the stilling esteem of all our intelligent patrons of the stage."—*New York Herald*. "Last night, at the Star Theatre, in the presence of a numerous assemblage, and amidst acclamations of delight, as well as many demonstrations of regret at an impending loss, Mr. Irving, Miss Terry, and the London Lyceum Theatre Company took their farewell of America, and closed the first Irving season in the New World. The success of the distinguished actors in America has been earned, and not merely vouchsafed, and one that rests on merit and not on opinion. Back of the great actor is the lofty, calm, resolute, far-seeing and always noble mind. True achievement exists by virtue, and not by surfeiture. He cannot be forgotten, and he never can fall in the commanding purpose of his life. Honour goes before him, and affection remains behind. Fortunate for the world, as for the man, that this should be so. The history of the dramatic art at present presents many examples, pitiable and pathetic, of men who have spent long years of toil in intellectual pursuits, and with facilities of a high order, but whose efforts have passed without recognition and without reward. Those happy he to whom nature has vouchsafed the investiture of genius, so that his labour becomes glorified in all eyes with that mysterious radiance of divinity."—*New York Tribune*. "All Henry Irving at the Star Theatre last night concluded one of the most remarkable theatrical tours ever made in the United States. His opening performance at once created an interest which never flagged, but continually increased until the final curtain fell last night upon as great a triumph as has ever been achieved by a foreign actor in this country. Mr. Irving has pursued his course in America so earnestly and so unostentatiously that he has won the respect, if not the affection, of our entire amusement-seeking populace. He has done more than this. He has forced that critical element which received him most cautiously to acknowledge its admiration for him, he has put to the blush those who abused him. Mr. Irving has won a glorious victory here, and when he returns next season he will receive a welcome as hearty as the parting last night was affectionate."—*New York Times*. "Again Irving is on the sea, and he goes like a king, triumphant in every way, leaving a host of admiring friends behind, and sure of a royal welcome when he reaches England. His last performance was an event. The audience was the largest ever assembled in the Star Theatre; it was representative of the wealth, intellect, and culture of the metropolis; it was thoroughly pleased, and it was extraordinarily enthusiastic. Repeated cheers emphasized Mr. Irving's graceful speech of adieu, and Ellen Terry was called before the curtain. Thus ends a theatrical tour which, for its financial and artistic success, its international cordiality, and its beneficial effects upon the American stage, is without a precedent. There is no longer a dissenting voice as to Mr. Irving's supremacy as a tragedian, a manager, and a gentleman. No other Englishman has received such social honours in this country; and from the President of the United States to the humblest employe of the theatre, everybody whom he has met is his warm personal friend."—*New York Spirit of the Times*.

"MISS ELLEN TERRY has won all hearts."—*New York Spirit of the Times*. "Miss Terry is essentially spontaneous, absolutely unconventional, and positively individual. She uses all the characters in drama as vehicles for the expression of her own. She possesses sweetness that softens all hard lines of the ancient tragic form, and leaves a perfect impression of nature and genius."—*New York Tribune*. "It was a memorable occasion. The house was crowded to the lobby, and enthusiasm ran high. Mr. Irving's parting speech was in excellent taste—a model of what such a speech should be. The good effects of Mr. Irving's visit to America will show themselves sooner or later, if, indeed, they have not already been felt, and we owe him a debt of gratitude which we will try to discharge when he returns next fall."—*The Critic*. "On this occasion, which had unusual importance and brilliance, Mr. Irving bade farewell to the American public. The theatre was overcrowded. The audience was noteworthy and displayed enthusiasm on the slightest provocation. Mr. Irving was called a dozen times to the front of the curtain, and Miss Terry received her part of public approbation after the fourth act of 'Much Ado About Nothing'."—*New York Times*. "Mr. Henry Irving and his company faced a most brilliant audience last night at their farewell performance in the Star Theatre. He chose for his closing night the trial scene from 'The Merchant of Venice,' the fourth act of 'Louis XI,' the third act of 'Charles I.,' and the fourth act of 'Much Ado About Nothing,' and throughout the evening he and Miss Terry received the warmest applause. As the curtain fell on the last act the audience fairly rose with applause, and finally compelled Mr. Irving to speak."—*The Sun*. "The proudest triumph of Mr. Irving is that he has grown on us. I think we may all join (L'envoy) in wishing Mr. Irving many happy returns of the same. His season here has done something more than win our admiration; it has commanded our respect. He has swept us back to the possibilities of the old art, and shown us what can be done in the serious and worthy drama when we have a high purpose and a conscientious regard for the means. I am sure that all true admirers and well-wishers of the stage will be glad to see him back."—*New York Herald*.